



CELEBRATION SERIES®

THE PIANO ODYSSEY®

PIANO
STUDIES / ETUDES

4

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CELEBRATION SERIES®

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The *Celebration Series*® was originally published in 1987 to international acclaim. In 1994, a second edition was released and received with heightened enthusiasm. Launched in 2001 and building on the success of previous editions, the *Celebration Series*®, *The Piano Odyssey*® takes advantage of the wealth of new repertoire and the changing interests and needs of teachers.

The series is breathtaking in its scope, presenting a true musical odyssey through the ages and their respective musical styles. The albums are graded from late elementary to early intermediate (albums Introductory to 3) through intermediate (albums 4 to 8) to advanced and concert repertoire (albums 9 and 10). Each volume of repertoire comprises a carefully selected grouping of pieces from the Baroque, Classical, Romantic, and 20th-century style periods. *Studies/Etudes* albums present compositions especially suited for building technique as well as musicality relevant to the repertoire of each level. *Student Workbooks* and recordings are available to assist in the study and enjoyment of the music. In addition, the comprehensive *Handbook for Teachers* is an invaluable pedagogical resource.

A Note on Editing and Performance Practice

Most Baroque and early Classical composers wrote few dynamics, articulation, or other performance indications in their scores. Interpretation was left up to the performer, with the expectation that the performance practice was understood. In this edition, therefore, most of the dynamics and tempo indications in the Baroque and early Classical pieces have been added by the editors. These editorial markings, including fingering and the execution of ornaments, are intended to be helpful rather than definitive.

The keyboard instruments of the 17th and early 18th centuries lacked the sustaining power of the modern piano. Consequently, the usual keyboard touch was detached rather than legato. The pianist should assume that a lightly detached touch is appropriate for Baroque and early Classical music, unless a different approach is indicated by the style of the music.

Even into the 19th century, composers' scores could vary from copy to copy or edition to edition. Thus, the editors of the *Celebration Series*® have also made editorial choices in much of the Classical and Romantic repertoire presented in the series.

This edition follows the policy that the bar line cancels accidentals. In accordance with current practice, cautionary accidentals are added only in cases of possible ambiguity.

Teachers and students should refer to the companion guides – the *Student Workbooks* and the *Handbook for Teachers* – for further discussion of style and pedagogical elements. For examination requirements of The Royal Conservatory of Music, please refer to the current *Piano Syllabus*.

Contents

Study no. 1: Study in G Major, op. 599, no. 45	<i>Carl Czerny</i>	4
Study no. 2: Study in G Major, op. 36, no. 26	<i>Alexander Gedike</i>	5
Study no. 3: Study in B flat Major, op. 599, no. 83	<i>Carl Czerny</i>	6
Study no. 4: Game	<i>Árpád Balázs</i>	7
Study no. 5: The Avalanche, op. 45, no. 2	<i>Stephen Heller</i>	8
Study no. 6: The Wagtail, op. 100, no. 11	<i>Johann Friedrich Burgmüller</i>	10
Study no. 7: Adults	<i>Judith Snowdon</i>	11
Study no. 8: You're Joking!	<i>Clifford Crawley</i>	12
Study no. 9: Progress, op. 100, no. 6	<i>Johann Friedrich Burgmüller</i>	13
Study no. 10: Study in C Major, op. 176, no. 24	<i>Jean-Baptiste Duvernoy</i>	14
Study no. 11: Skating	<i>Alexandre Tansman</i>	15
Study no. 12: Sailing Along	<i>David Karp</i>	16
Study no. 13: Scherzo	<i>Lorna Paterson</i>	18
Study no. 14: Syncopated Dance	<i>Béla Bartók</i>	19
Study no. 15: Blues No. 1	<i>Christopher Norton</i>	20

Study no. 1

Study in G Major

op. 599, no. 45

Carl Czerny
(1791 – 1857)

Allegretto ♩ = 84 – 92

Sheet music for piano, featuring five staves of musical notation. The music is in 2/4 time, with a key signature of one sharp (F#). The first staff starts with a dynamic *p*. Fingerings are indicated above the notes: 1, 3, 5; 2, 4; 1, 2; 1, 2, 3, 4; 1, 3, 5. The second staff begins at measure 7, with a dynamic *p*, and includes a handwritten note "Bleeding Huckleberry". The third staff begins at measure 14, with a dynamic *f*. The fourth staff begins at measure 20, with a dynamic *p*. The fifth staff begins at measure 26, with a dynamic *f*. Various slurs and grace notes are present throughout the piece.

Study no. 2

Study in G Major

op. 36, no. 26

Alexander Gedike (1877 – 1957)

Allegro marziale ♩ = 84 – 96

Allegro marziale ♩ = 84 – 96

Alegro marziale ♫ - 84 - 50

1 3 5
3 5 4
1 2
5
4
1 3 5 4
1 5
1 5
10
1 3 4 5
2 1 3 5
3 2 1 5
5 2 4 3
1 5 2 5 3
15
2 5 4 2 1 5
1 3 2 5
1 5
1 3 2 5
1 5
1 5
20
1 2
4
1 5
3 1
3 5 4
1 5

Study no. 3

Study in B flat Major
op. 599, no. 83Carl Czerny
(1791 – 1857)

Allegro $\text{♩} = 60 - 66$

5

9

f

13

p

cresc.

mf

Study no. 4

Game

Árpád Balázs
(1937 –)

Allegro e leggermente ♩ = 108 – 120

Musical score for Study no. 4, Game. The score consists of two staves. The top staff is in treble clef and 2/4 time, dynamic *f*. The bottom staff is in bass clef and 2/4 time. Measure 1: Treble staff has a sixteenth-note stroke with fingers 1, 2, 5; Bass staff has eighth-note strokes. Measure 2: Treble staff has a sixteenth-note stroke with fingers 1, 2, 5; Bass staff has eighth-note strokes. Measure 3: Treble staff has a sixteenth-note stroke with finger 1; Bass staff has eighth-note strokes. Measure 4: Treble staff has a sixteenth-note stroke with finger 4; Bass staff has eighth-note strokes. Measure 5: Treble staff has a sixteenth-note stroke with finger 1; Bass staff has eighth-note strokes.

6

Musical score for Study no. 4, Game. The score consists of two staves. The top staff is in treble clef and 2/4 time. The bottom staff is in bass clef and 2/4 time. Measure 6: Treble staff has a sixteenth-note stroke with fingers 1, 2, 5; Bass staff has eighth-note strokes. Measures 7-8: Treble staff has sixteenth-note chords; Bass staff has eighth-note chords. Measure 9: Treble staff has a sixteenth-note stroke with finger 1; Bass staff has eighth-note strokes. Measure 10: Treble staff has a sixteenth-note stroke with finger 1; Bass staff has eighth-note strokes. Measure 11: Treble staff has a sixteenth-note stroke with finger 1; Bass staff has eighth-note strokes.

11

Musical score for Study no. 4, Game. The score consists of two staves. The top staff is in treble clef and 2/4 time. The bottom staff is in bass clef and 2/4 time. Measure 11: Treble staff has sixteenth-note chords; Bass staff has eighth-note chords. Measure 12: Treble staff has sixteenth-note chords; Bass staff has eighth-note chords. Measure 13: Treble staff has a sixteenth-note stroke with finger 1; Bass staff has eighth-note strokes. Measure 14: Treble staff has a sixteenth-note stroke with finger 1; Bass staff has eighth-note strokes. Measure 15: Treble staff has a sixteenth-note stroke with finger 1; Bass staff has eighth-note strokes.

17

Musical score for Study no. 4, Game. The score consists of two staves. The top staff is in treble clef and 2/4 time. The bottom staff is in bass clef and 2/4 time. Measure 17: Treble staff has a sixteenth-note stroke with finger 1; Bass staff has eighth-note strokes. Measure 18: Treble staff has a sixteenth-note stroke with finger 1; Bass staff has eighth-note strokes.

Study no. 5

The Avalanche

op. 45, no. 2

Stephen Heller
(1813 – 1888)**Allegro vivace** ♩ = 126 – 138

Allegro vivace ♩ = 126 – 138

1 3 simile 1 3 1

2 3 2 2 3 2

3 2 1 1 2 2

poco meno mosso a tempo

1 2 3 2 1

4 5 1 3 2 1

2 3 3 1 2 2

1. 4 m.d. 4 p 1

f 1 1 m.d. 4 p 1

2.

25

f

mf

31

p

f

40

risoluto

fp

m.d.

p

46

cresc.

NOT SLOWED

8va

51

f

sf

p

Study no. 6

The Wagtail
op. 100, no. 11Johann Friedrich Burgmüller
(1806 – 1874)**Allegretto** $\text{♩} = 92 - 100$

Sheet music for piano study no. 6, measures 1-6. The music is in 2/4 time. The left hand plays eighth-note patterns with fingerings (e.g., 5, 53, 52, 5). The right hand plays sixteenth-note patterns. Dynamics include **p leggiero**, **cresc.**, and **sf**. Measure 6 ends with a fermata over the right hand's notes.

Sheet music for piano study no. 6, measures 7-12. The left hand continues eighth-note patterns. The right hand starts with a sixteenth-note pattern in measure 7, followed by eighth-note patterns. Measures 10-12 show a transition with eighth-note chords and sixteenth-note patterns.

Sheet music for piano study no. 6, measures 13-18. The left hand has eighth-note patterns. The right hand starts with a sixteenth-note pattern in measure 13, followed by eighth-note patterns. Measure 17 is a dynamic transition with **mf**.

Sheet music for piano study no. 6, measures 19-23. The left hand has eighth-note patterns. The right hand starts with a sixteenth-note pattern in measure 19, followed by eighth-note patterns. Measures 21-23 show a dynamic transition with **cresc.** and **f**.

Sheet music for piano study no. 6, measures 24-28. The left hand has eighth-note patterns. The right hand starts with a sixteenth-note pattern in measure 24, followed by eighth-note patterns. Measures 26-28 show a dynamic transition with **cresc.** and **f**.

Study no. 7 ✓

Adults

Judith Snowdon
(1953 –)

With energy ♩ = 120 – 132

1 1 2
mp sfz mf

4

5 3 2 ,
sfz mp

8

mf

11

f mp sfz

15

mf sfz f

Study no. 8

You're Joking!

Clifford Crawley
(1930 –)

Vivo ♩ = 126 – 132

12

f non legato

1 2 3 2 5

2 1

2 1

2 1

4

p

2 1 2 1 2 1

1 5 2 1 2 1

cresc.

1 1 1

8

mf

1 1 1 1

2 3 2 3 5 1 3

12

f

sfz

f

2 1 # 2

15

f

4

1 2 1 2

1 1 1 1

2 1 # 2

Study no. 9

Progress

op. 100, no. 6

Johann Friedrich Burgmüller
(1806 – 1874)

Allegro $\text{♩} = 104 - 120$

[3]

[6]

[9]

[13]

Study no. 10

Study in C Major
op. 176, no. 24*double note stac.*Jean-Baptiste Duvernoy
(1802 – 1880)**Allegretto ♩ = 104 – 112**

1

7

13

20

26

Study no. 11

Skating

Alexandre Tansman
(1897 – 1986)

Rather quickly $\text{♩} = 72 - 80$

The sheet music for "Skating" by Alexandre Tansman consists of five staves of music for two hands (piano). The music is in common time (indicated by a '4'). The tempo is marked as "Rather quickly" with a note value of $\text{♩} = 72 - 80$. The dynamics are indicated as follows:

- Staff 1 (measures 1-2): *mf*
- Staff 2 (measure 3): *f*
- Staff 3 (measure 5): *f*
- Staff 4 (measure 7): *f*
- Staff 5 (measure 9): *f*

Handings are indicated above the notes in each staff. Measure numbers are placed below the bass clef in each staff.

Sailing Along

David Karp
(1940 –)

Allegro $\text{d}.$ = 108 – 116

Musical score for measures 1–4. The music is in common time (indicated by a 'C') and 6/8 time (indicated by a '6/8' over the staff). The key signature changes from C major (no sharps or flats) to G major (one sharp) and then to D major (two sharps). Measure 1 starts with a quarter note followed by eighth-note pairs. Measure 2 has a dynamic 'mf'. Measure 3 has a dynamic 'p'. Measure 4 ends with a half note. Measure 5 begins with a quarter note followed by eighth-note pairs.

5

Musical score for measure 5. The dynamic 'p' continues. The bass line consists of eighth notes. The dynamic 'rit.' (ritardando) is indicated at the end of the measure.

9

Musical score for measure 9. The dynamic 'a tempo' is indicated. The bass line consists of eighth notes. The dynamic 'mp' (mezzo-piano) is indicated. Measure 10 begins with a quarter note followed by eighth-note pairs.

13

Musical score for measure 13. The dynamic 'mf' (mezzo-forte) is indicated. The bass line consists of eighth notes. The dynamic 'dim.' (diminuendo) is indicated. Measures 14 and 15 consist of rests.

17

1
p
marcato

4

21

mp
cresc. poco a poco

25

f
2
3
4

right forearm on black keys

29

fff
left forearm on white keys

Study no. 13

Scherzo

Lorna Paterson
(1953 –)

Allegro con brio $\text{♩} = 132 - 152$

Study no. 14

Syncopated Dance

Béla Bartók
(1881 – 1945)

Allegro deciso $\text{♩} = 108 - 120$

Study no. 15

Blues No. 1

Christopher Norton
(1953 –)

Steady four $\text{♩} = 120 - 126$

5
mf
1

4

8

3 5
f

12

15

dim.
p
8va ↴